



COMPOSITIONS
OF
FRED'K L. CRANE
FOR
PIANO-FORTE.

ON THE WATER, (Etude)	-	-	7 $\frac{1}{2}$
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TROIS PENSEES POÉTIQUES			
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2. A SPRING DAY,			3
3. A ROCKY SHORE,			4
AFTER THE BALL, (Romance)	-		4
REVERIE,	-	-	3 $\frac{1}{2}$

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To my pupil MISS JESSIE WILSON.
ON THE WATER.
ETUDE.

Frederick L. Crane.

Adagio.

il melodia poco marcato.

Allegro moderato.

mf

The image displays a page of musical notation for piano, consisting of six systems of staves. Each system is composed of a treble and bass staff joined by a brace. The music is written in 4/4 time and features a continuous melody in the treble staff and a harmonic accompaniment in the bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The page is numbered '3' in the top right corner. The notation is arranged in a standard musical format, with the treble staff on top and the bass staff below it. The music is written in a clear, legible style, with notes and rests clearly defined. The page is a single page of music, with no other text or markings.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Features a complex melodic line in the treble with slurs and fingerings (1, 2, 3, 4, 5). The bass line has chords and single notes.
- System 2:** Continues the melodic development in the treble with slurs. The bass line has chords and single notes.
- System 3:** The treble line has a slur and a crescendo marking (*cres.*). The bass line has a slur and a crescendo marking (*cres.*).
- System 4:** The treble line has a slur and a crescendo marking (*cres.*). The bass line has a slur and a crescendo marking (*cres.*).
- System 5:** The treble line has a slur and a crescendo marking (*cres.*). The bass line has a slur and a crescendo marking (*cres.*).
- System 6:** The treble line has a slur and a crescendo marking (*cres.*). The bass line has a slur and a crescendo marking (*cres.*).

Dynamic markings include *f* (forte), *pp subito* (pianissimo subito), and *p* (piano). The text "L. R." appears below the fourth system.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The notation includes various musical elements such as slurs, ties, and dynamic markings. The first system shows a continuous melodic line in the treble and a supporting bass line. The second system introduces a mezzo-forte (*mf*) dynamic in the bass. The third system continues the melodic development. The fourth system features a crescendo leading to a forte (*f*) dynamic. The fifth system shows a piano (*p*) dynamic marking. The sixth system concludes with a piano (*p*) dynamic marking. The page number '3' is located in the top right corner.

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Loa

a tempo

poco rit.

grca

p

R. B.

rit.

cres.

a tempo

cres.

dim.

rit.

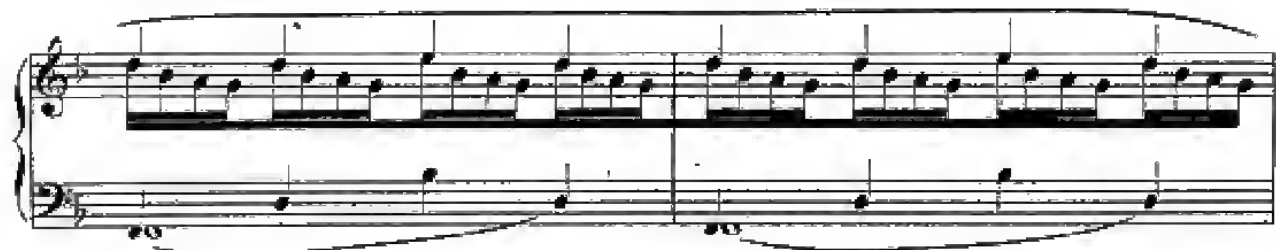
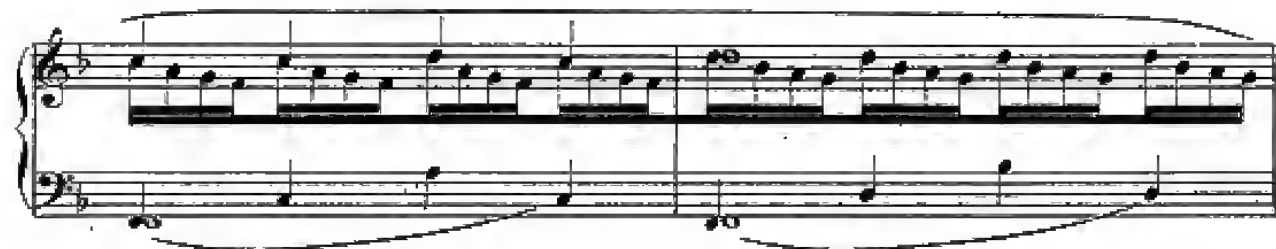
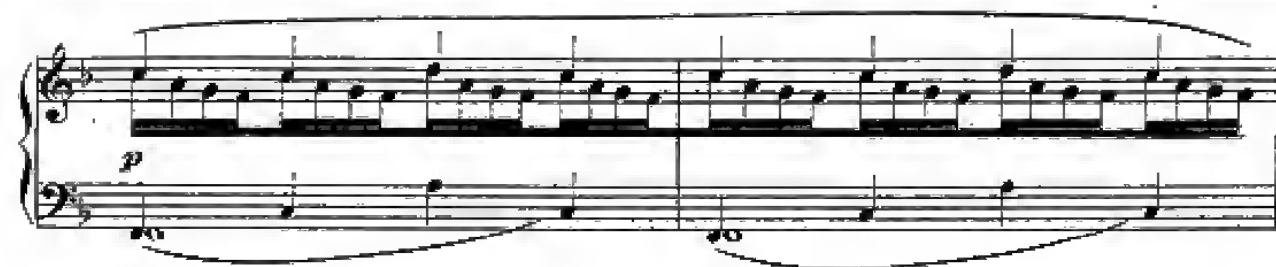
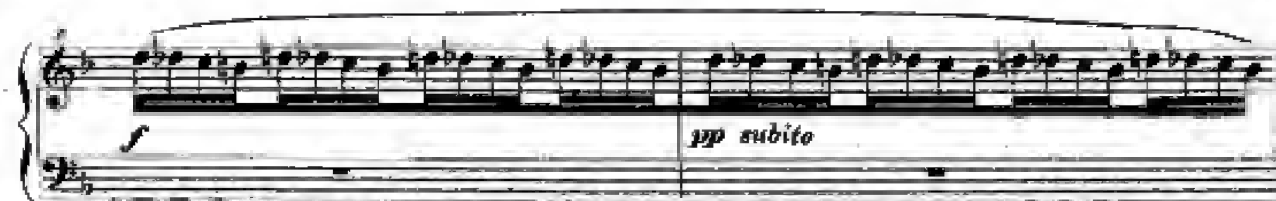
a tempo

rit. molto

mf Adagio *p Allegro moderato*

The musical score consists of six systems, each with a treble and bass staff. The first system is marked *mf Adagio* and *p Allegro moderato*. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is written in a key with one flat (B-flat) and a 2/4 time signature. The first system shows a transition from a slow, moderate tempo to a faster, more lively tempo. The subsequent systems continue the piece, featuring intricate melodic lines and harmonic support. The final system includes a trill-like figure in the right hand, marked with a '3' and a slur.

The musical score is written for piano and consists of six systems of staves. Each system typically has a treble and bass clef. The notation includes various musical notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system includes a marking of *2000* at the end. The third system features a large slur over the right-hand part. The fourth system continues the melodic development. The fifth system includes a *cres.* (crescendo) marking. The sixth system concludes with a large slur and a final chord. The notation is dense and detailed, typical of a classical piano score.



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musical notation for piano, featuring six systems of staves. Each system consists of a treble and bass staff joined by a brace. The music is in a single key with a common time signature. The notation includes various note values, rests, and dynamic markings. A large slur covers the first three systems. The fourth system begins with a forte (*f*) marking. The fifth system begins with a piano (*p*) marking. The sixth system includes *dim.* and *f* markings.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first staff has a *lego.* marking above it. The second staff has *poco rit. e dim. pda.* and *sev.* markings.
- System 2:** The second staff has a *p* marking.
- System 3:** The second staff has a *mf* marking.
- System 4:** The second staff has a *CTES.* marking.
- System 5:** The second staff has a *f* marking.
- System 6:** The second staff has a *L.H.* marking.

The tempo marking *a tempo* appears at the end of the first system. The piece concludes with a double bar line at the end of the sixth system.

SURPRISINGLY BEAUTIFUL

SONGS AND PIANO PIECES.

RECENT PUBLICATIONS OF OLIVER DITSON & CO.

Vocal.

Olivia Childs. Ab. 3 E to F.

By August Nigron. 30
"Oh! Olivia Childs the mother!
You may not have her long,
Her voice about your baby rest,
Beautifully crowned the song."

Margaret Sawyer has here written something very wise, pure and loving, which it is good and wholesome to sing in every family. Good music.

My Donald is lang at the Fair. Ab. 3 d to F.

By Lucanide Seawell. 40
"In the morn' he had put on blith and strong,
A driving; his docks to the town;
And he said from the hill, she should hear his song,
Ere over the sun went down."
The compassion, (after many years,) of the "couch of blue ribbons" song. But Donald brought her better than that, the gold for the wedding. A beautiful ballad.

La Malden's Secret. D. 4 d to F.

By Arthur G. Fisher. 40
"I told it to the mayflowers on the way,
And they did not keep it true,
Oh, meadow path! Oh, meadow path,
That leads to our greenwood shade!"
Wonderfully melodious, and every way effective and charming.

Love Fancies. Words by Owen Meredith.

Ab. 4, d to g. By August Nigron. 30
"I do love thee, love, believe
Twelve times deeper, twelve hours longer,
One dream deeper, one night stronger,
One sun sorer, that much more,
Than I loved thee, love, believe!"
Wonderfully pretty fancies!

The Difference. Waltz Song. Words by Mary Mapes Dodge.

At. 3 d to a. By F. Harby. 40
"Oh, Hilda cared I for the street of the weather,
So Hilda and I could whisper together."
Thanks to Mary Mapes Dodge for good waltz words. One likes to walk in good company.

The Motherdie. (Words by C. W. Russell.)

Ab. 3 E to g. By Heinrich Neel. 35
"Sately and pleasant with silvery hair,
Sung so quietly in her chair,
Working or willing, ever true,
The mother she's the household queen."
It was well thought of, Mr. Russell, to write these beautiful words. It is hoped that very many will sing them, and come out with emphasis on "God bless the Motherdie!"

Once had a sweet little Doll, dears. (Two

spots written by Chas. Kingsley.) Ab. 3 E to F. By E. W. Neely. 30
"Her cheeks were so pink and white, dear,
Her hair so charmingly curled."
A nice song for the little girls, who are not often remembered in this manner.

Fisherman John. Ab. 2 b to E.

By J. H. Wood. 30
"We think of what lovers we not love,
And dream of what life would be,
If only Fisherman John loved her,
And Fisherman Jack loved me."
Well put, and a very taking ballad.

Remember me, Love, in your prayers. Song and Chorus. D. 3 d to E.

By Edwin Christie. 30
"Far from my home,
Far from my love;
Here among strangers and cares—
The best way, in such circumstances, is to sing off the cares, and remember that—"
"My darling is true,
And remembers me still in her pray'rs."
Only a Dream. Ab. 3 E to F.

By Herndon Morrell. 30

"The gone, like a rain that is cold, Love,
Like a dream is half dead; although
'Twas only a year ago, Love;
'Twas only a year ago!"
A song of true beauty that should please more than a fleeting year.

When all the world is young, Lad. Words by Chas. Kingsley. A. 3 E to E.

By W. Neely. 30
"Then lay for foot and horse, lad,
And read the world away,
Young blood must have its course, lad,
And every dog his day."
Charles Kingsley was always young, and this is one of his vigorous songs, with just the modesty for it.

Instrumental.

Dreaming of the Past. (Trauer der Vergangenheit.) F. 4. By H. Nieghmann. 30

The right hand dreams on steadily and calmly, but the left hand evidently has fantastic visions, since its part is full of spright and arpeggios, which, however deftly ornament the music, and make an entertaining piece.

Intaglio Mazurka. F. 3. By Otto Ganner. 35

Very graceful, and though "intaglio" we cannot so long in company with it without perceiving its beauty.

Charming Gavotte. Ab. 3.

Le Thiere, arr. by Mullaly. 35
The title, sovida, is Charming Gavotte, and indeed it is "Gavotte Charming." Take your choice. Both are perfectly descriptive of the character of the piece.

Suburban Waltzes. 3. By Harry Harper. 30

Four good waltzes, with the usual introduction and coda. No one can foretell the future of a new set of waltzes; but the prospects of this set are bright.

Potpouri, from the Queen's Lace Handkerchief. by Strauss. 3. Arr. by Le Baron. 75

This cannot be anything else than good music, and there is considerable variety, so there are 30 different airs from the opera.

Dream Faces. Waltz. Ab. 3.

By W. H. Hutchinson. 35
The melody of "Dream Faces" has become a favorite, and in waltz form is very agreeable.

Don't stand still March. Ab. 3.

By Carl Goerner. 30
In a well-played march there is a power which says—"don't stand still," and as a rule, there are no quiet feet on the street when the band passes. Good name for a fine march.

Little Waltzes. 3. By Clarence Sternberger. 75

The proof of a dance is in the dancing thereof, and the proof, in this case, will be quite agreeable, and the set will be pronounced all right and inspiring.

Country Club Galop. Ab. 3. By H. D. S. 30

No'bing contrived about it; sprightly galop, which will do for veracity, subtlety, and city life, and be good everywhere.

Angela's Evening Hymn. (Hymne du Soir.)

Morceau de Salon, Ab. 4. By Carl Bruch. 40

An instrumental "voice of the south," of much beauty, with a simple, rich melody and graceful ornamentation.

March Militaire. C. 3. By Jas. Minzner. 30

A march that will be a favorite with players that are moderately advanced. The drum-beats, the arpeggios and the running passages are well considered, and keep up interest to the end.

Sly young Miss Polka. F. 3. By Carl Bruch. 30

If young misses will be as prettily sly as this, let them, by all means! An unusually pretty polka. Will please, immensely.

Secret Love. Illustrated Title. 4 Hands.

G. 4. Best. arr. by Dresser. 40
Quite elegant and complete in its beautiful form, and excellent for duet practice.

Banjo-imitations. D. 2. By J. W. Turner. 35

A simple trick of imitation piece; quite pleasing to young players.

Robin Adair. Variations. C. 3.

By J. W. Turner. 40
Next and musical variations, rounded ones, the very enjoyable ones come to prevail.

Vesper Hymn. (Var.) F. 3.

By J. W. Turner. 40

An old favorite, simply varied.

Alice. (Var.) Ab. 3. By J. W. Turner. 40

Beautiful and favorite song melody—definitely varied.

Meditation. Valse Melodie. (Spring Flowers.)

Ab. 3. By Frederick T. East. 35

The difference between a Waltz and a Valse Melodie seems to be, that one is danced to, and the other may be a quiet meditation, almost nocturne-like affair, retaining the waltz form. So keep your feet still, and enjoy the tasteful and impressive changes of this melodie!

Hours of PLEASURE.—Instruction and Recreation for Juvenile Players. 12 Nos.

By Le Baron, each, 30

Mr. Le Baron has a special talent in the nice arranging of popular music, and a set on which he has exercised his judgment and taste cannot fail to be a valuable one for teachers and scholars.

No. 1. Beggar Student. (Milkhook.) C. 3.

" 2. Gavotte Stephanie (Czibulka.) G. 2.

" 3. Prince Mothsalm Galop. (Strauss.) C. 2.

—
Arrangements.—Degrees of difficulty are marked from 1 to 5. The key is denoted by a capital letter, or C, Ab, etc. A large Roman letter makes the lower and the highest note (f on the staff, small Roman letters is below or above the staff. Tenor, C, F, A, C, G, E, means a key of C, fifth degree, lowest letter on the added line below, highest letter E on the 4th space.

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